

# VIDEO AGE<sup>®</sup>

## international

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**A Susskind of TV**  
**Latin TV Directory**  
**ATF's Gentle Touch**  
**Toilet Paper in Europe**

www.videoage.org

## Caracol's Telenovela Unfolds Daily On and Off TV Screens

BY DOM SERAFINI

**I**f Colombia's Caracol planned to broadcast a telenovela on the Santo Domingo family, it would not be fiction, but reality: A real life telenovela produced by the family itself, since it owns the Bogotá-based TV network.

All the ingredients for a telenovela are there: Fabulous fortune; beautiful people jet-setting around South America, North America and Europe, and a patriarch. Plus, drama, love, nobility and glamour. Wrote *The New York Post* last year in its popular "Page Six" gossip column, "The Santo Domingos Take New York."

The patriarch in this case is the 86-year-old billionaire Julio Mario Santo Domingo (pictured on the right) who entered the television business in 1987 when Valores Bavaria, one of his more



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## Miami Gives NATPE Hope, Warmth & Biz

BY ERIN SOMERS

**W**ell, some of the Europeans are back. Most of the U.S. studios are back, and the parties are definitely back. So, will the move to Florida revitalize NATPE? The jury's still out on America's oldest TV content trade show and what continues to be the country's premiere TV market. But, in the weeks approaching the event, the consensus among organizers and participants alike seemed to be "so far so good."

This year's NATPE takes place at the Fontainebleau Resort in Miami Beach, January 24-26. The 2011 edition marks relocation from Las Vegas, where the content market was held for seven years. And though many have expressed that

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**Sección en Español**

## The Change In Spain Is Mainly On The Air

BY BOB JENKINS

**R**affaele Annechino, senior vice president and general manager, MTV Iberia, expressed his belief that, "Spain is currently one of the most interesting, if not the most interesting, broadcast markets in the world. This," he explained, "Is because all of the changes that are happening in the rest of the world have [already] happened in Spain [and] in a very short time."

One significant change is the switching off, last April, of the analog signal.

Although, as David Esquinas, Research and Strategic Resources director at Spanish ad agency Optimedia pointed out, even though "The final move to digital was made in April, this is a process

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## Miracle NATPE

*Comparing two markets in Miami Beach: 1994, 2011*

**T**he above headline doesn't refer to NATPE 2011, even though its renewed success could be attributed to a miracle. It comes from one of *VideoAge's* dailies at NATPE 1994. That was the first time NATPE was held in Miami Beach, then at the Convention Center. We had to wait 17 years before the market would return, if only in a reduced form, but like a miracle, at the Fontainebleau Hotel.

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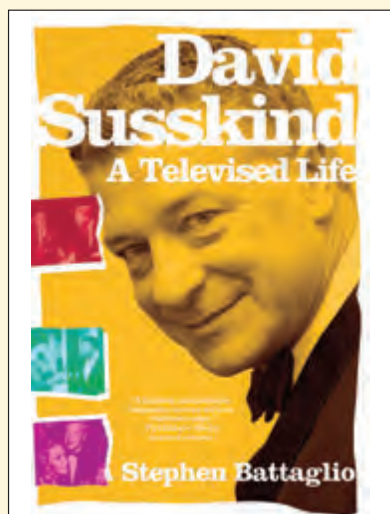
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## German Fare On Sale in Austria

**T**he German Screenings took place early last month in a snow-covered Salzburg, Austria. It was hosted by ORF, the country's public broadcaster, and held at the Sheraton Hotel.

According to official figures, there were over 90 buyers from 19 countries. The largest contingents came from

France (15 buyers), and Italy and Switzerland with 13 buyers each.

*VideoAge* was the only publication that participated (photo right).

The itinerant Screenings are organized annually by a group of five German distribution companies together with the aforementioned ORF. They are: Bavaria Media, Studio Hamburg, Deutsche Welle, United Docs and Telepool. Bavaria Media, Studio Hamburg and United Docs are also grouped under German United Distributors to share marketing costs.

Compared to last year, when the four-day event was held in Munich, these latest German Screenings registered an eight percent drop in participants, possibly due to the fact that Salzburg is difficult to reach.

The next German Screenings will be held in Berlin, November 27 through December 1, 2011 and organized by German United Distributors.



Bavaria Media's Iowanka Sánchez Sprehe, Helge Koehnen, Beate Oeser, Stefanie Fritz



Studio Hamburg's Christiane Wittich with Swiss buyers Stephan Ganz, Doris Bickel from SF



## Miami Touched By An Angel

**A** whole new trio of crime-fighting Angels may be taking instructions from Charlie in Miami, Florida in the near future. Disney's ABC TV network hopes to revive the 1970s hit *Charlie's Angels* after CBS's success in bringing back *Hawaii Five-O*. Producers plan to film the pilot in Miami between January and March of 2011 to take advantage of the state's production subsidies, which were recently increased from around \$11 million to approximately \$50 million a year. Sony Pictures has already applied for Florida film subsidies and met with local production offices.

If the series is picked up, it could become the first scripted English series of note to grace Miami since *Miami Vice* ended its run there 20 years ago. Although Miami is a popular site in the telenovela production industry, *Burn Notice*, now in its fourth season, is the only noteworthy scripted English series that has returned to South Florida for a second season. The writers from *Smallville*, a popular series that is coming to a close on the CW network, have signed on to write for *Charlie's Angels*.

However, to make *Charlie's Angels* the next big thing in Miami, network executives will have to be impressed with the pilot, order more episodes and commit to hurricane-susceptible Miami as a viable filming location.



(Continued on Page 6)

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## ATF Pleased But Not Thrilled

In its own unique way the 11th annual Asia TV Forum (ATF) can be considered a success. Officially, the trade show — held in its traditional Singapore venue — boasted 850 companies from 50 countries and a total of 2,600 participants that generated growth in all

categories compared to 2009. Sellers were up 14 percent and buyers were up 18 percent.

Then there are the unofficial reports, with a company from Germany that vowed not to go back in 2011, distributors like Venevision and Rede Record that did not return, and exhibitors who did not get many confirmed appointments.

Then again, there were companies such as Telefe that pre-scheduled 15 appointments a day for the three-day market. Others — like TPI, which returned after a few years absence — reported 25 appointments, which, by the way, constituted the average number of appointments per exhibitor.

With 13 pavilions, the impressive part of this ATF was undoubtedly the record number of umbrella stands, including the large ones from France, Korea and

Japan. Spain and Italy were also present with a pavilion (Italy attended in a reduced capacity) together with those of Finland and China.

In terms of buying, the Vietnamese were very active in their search for ready-made product, India and Indonesia were on the hunt for formats and China was looking for co-productions.

The market was sprinkled with six seminars and four parties, including the opening night, care of Germany's Deutsche Welle, Korea's cocktail reception and France's artsy reception at the Civilization Museum. The event also featured an Asian TV Award.

As indicated in the photo on the right, Qatar's JCC and Malaysia's MDEC recorded a large presence.



L. to r.: MDEC's Adam Ham, Azmir Saifuddin Mutalib, Kamil Othman, JCC's Christiane Salem, Mahmoud Bouneb, Ahmed Al Yehri



Studio 100's Patrick Elmendorff



TV France's Mathieu Bejot and RSI's Beatrice Grossmann



Off the Fence's Tony Chow, Health & Lifestyle Channel's Robert Chua

## Power Gets Re-Charged

U.K.-based company Power Corp has been acquired by South African firm Sibido. In an interview with *VideoAge*, Jose Echegaray, Power's Miami-based vice president of International Sales, Latin America revealed that the entertainment company was saved from bankruptcy by the deal, which will allow most Power executives to retain their jobs.

Power, which is best known for its high-quality miniseries such as *Crusoe*, was privately owned by Justin Bodle since

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he founded it 15 years ago. However in September 2010, Power was forced into administration (the U.K. equivalent to bankruptcy) by Lloyd's Banking Group, and put up for bidding. Reportedly, the firm was approximately 44 million pounds (U.S. \$68.2 million) in debt.

Cape Town-based Hosken Consolidated Investments (HCI), the parent company of Sibido, won the bid, led by CEO Marcel Golding. The amount paid by HCI for Power remains undisclosed.

HCI is an investment holding company with businesses in a variety of diverse sectors, including many in media and communications. Sibido Investments is an offshoot of HCI also specializing in financing in investments, which controls companies including top tier South African TV network e.tv.

Echegaray noted that HCI and Sibido were particularly interested in Power's distribution arm, and in addition to keeping on all vice presidents in the department, will continue with its same sales and financial teams. "When they looked at Power," said Echegaray, "They said [distribution] is what is missing in our company."

Meanwhile the search is on for a CEO to head the new Power, who will report to Sabido's Golding.

For his part, Justin Bodle is in the process of developing his own production

company, and is in negotiations to do some production for Power under its new management. Echegaray expressed a great amount of respect for Bodle on behalf of the Power team, but also noted that he is "Very excited for the change and looking forward to the support of a large, global company." Additionally, despite the upheaval, Echegaray reported that Power will be on hand at NATPE.

## Hollywood's First Remakes Market

The first edition of The Remakes Market was held November 29 through December 1. The market drew participants who hold rights to foreign film, television and book properties together with Hollywood-

based production executives looking to acquire adaptation rights. The market was organized by DISCOP's Basic Lead and The Media Faculty, a training consultancy based in Paris, and held at the Andaz Hotel in West Hollywood. Pictured is a morning session of "How To Make It In America."

The second edition of The Remakes Market will take place November 14-16, 2011.



## Telefe Taps Varela For Int'l

Three months after the resignation of Alejandro Parra, Telefe named Fernando Varela (pictured below) International Business director. In his new position, Varela will oversee the Content Sales, Formats and International Production Area. This is a strategic division for the company's International Business. As the new director, Varela will also be responsible for generating new business and increasing content penetration in old and new platforms.

A lawyer who graduated from the Universidad de Buenos Aires and has a postgraduate degree from the Universidad Notarial Argentina and a PhD from the Universidad Católica Argentina, Varela has been working at Telefe International for over nine years.



## Hungary To Curb Press Freedom

Hungary's prime minister, Viktor Orban is introducing legislation to strictly control media coverage. If the new law is approved, the press cannot devote more than 20 percent of coverage to crime news. Starting this year, Orban will appoint members of the new Media Advisory Board that will have control powers over any media outlet.

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## A Life In And Out Of Television Cameras

**A**s a U.S. producer and talk-show host in a business “that depends in many cases upon the whims of talent, television executives, and moviegoers,” as David Susskind himself described it, Susskind did very well for himself. Even after his death, he continues to be recognized as an innovative figure in the business.

Stephen Battaglio, a veteran of media journalism whose work has been published in the *New York Daily News* and *The Hollywood Reporter*, drew upon interviews with Susskind’s family and associates, as well as Susskind’s personal papers to craft the first biography of Susskind. **David Susskind: A Televised Life** (St. Martin’s Press, 352 pages, \$27.99) reveals as much about David Susskind and the productions he was influential in creating as it does the atmosphere of the industry throughout the 1950s and 1980s.

Susskind began his show business career as an agent, but he soon established himself as a credible producer who was known to generate quality programs with groundbreaking themes. Indeed, his masterful work on *Edge of the City*, Susskind’s first feature film for MGM, earned him a job offer there; however, he turned it down because he felt that it would require him to produce films that “‘had no thematic content or consequence, pictures that didn’t influence hearts and minds.’” He much preferred to produce literary works and programs that addressed pressing political and social issues.

Susskind consistently turned out high-quality, intellectual titles such as *A Raisin in the Sun* (1959, Columbia Pictures) and *Death of a Salesman* (1966, CBS), both based on plays. Even in his role as a talk show host on *Open End*, later renamed *The David Susskind Show* in 1966 (syndication), Susskind did not shy away from challenging topics.

In 1960, at the height of U.S. tensions with the Soviet Union, Soviet premier Nikita Khrushchev appeared on *Open End*, marking a milestone achievement in news coverage. Susskind even used television to combat McCarthyism, Senator Joseph McCarthy’s Communist witch-hunt,



which essentially targeted liberals, by using scripts written by blacklisted writers. He also considered giving a voice to writer Ted Kotcheff and other victims of blacklisting on his talk show, although the plans fell through for security reasons.

Battaglio explains that Susskind’s efforts to bring serious social issues to the forefront were not wasted on governmental authorities. Two days after Dr. Martin Luther King appeared on *Open End* in 1963 calling for President Kennedy to act on the issue of civil rights, the president delivered a televised speech in which he declared that the country faced a “moral crisis” if it did not counter segregation. Television’s power to influence current events became evident again later that same year when the seventh episode of *East Side/West Side* (CBS), Susskind’s daring series that showcased urban strife, aired. The episode titled *Who Do You Kill?* centered on a black couple’s anguish after their infant daughter dies from a rat bite inflicted in their Harlem tenement in New York City. Two months after the episode aired, New York mayor Robert Wagner agreed to a \$1 million extermination program to address the infestation of city tenements. While other factors undoubtedly influenced President Kennedy’s and Mayor Wagner’s actions, it is likely that Susskind contributed to the progress by addressing social issues such as race and poverty on his television programs, highlighting his authority as a producer and the power of television to impact current

events.

Battaglio provides an overview of the entertainment industry, and the impact advertisers had over which productions were broadcast into America’s living rooms via the small screen. Despite the fact that “the weight he carried as a producer was monumental,” Susskind encountered resistance when he attempted to find backing for the types of projects he favored. Thus, although Susskind preferred to produce programs with an educational element — often pushing Shakespearean plays for television and programs that showcased real life struggles — advertisers did not want consumers to associate their products with sadness and urban decay. Therefore, they put pressure on producers to provide them with “happy” shows to sponsor. *East Side/West Side* was ultimately cancelled because advertisers no longer wished to sponsor the less than upbeat series. In addition, as television became a “powerful tool in driving consumerism,” advertisers demanded that producers make programs that appealed to all viewers, not just those who could appreciate the dramatic works Susskind favored.

Consequently, when his agency, Talent Associates, was on the cusp of financial disaster in the mid-1960s, Susskind was forced to resort to commercial shows that appealed to broader audiences and earned big money. He hired game show producer Jerome Schnur to develop *Supermarket Sweep* (ABC), which featured contestants who raced through supermarkets, filling their shopping carts to capacity. A sharp businessman, Susskind recognized that Talent Associates had to go through with the game show, but he allowed others to take credit for the show, preferring to avoid any association with it. Thus, while Susskind was willing to adapt to audiences’ tastes in order to keep his business alive, he remained true to his artistic taste by allowing others to develop particular programs and “showed little interest in the [company’s] West Coast activities,” likely because “they were too commercial.”

By 1965, situational comedies dominated TV. Viewers tuned in regularly to watch programs such as CBS’s *The Beverly Hillbillies*, and although comedy was not Susskind’s specialty, he and business partner Dan Melnick were determined to capitalize on the trend. The result was *Get Smart* (NBC), which was developed by Mel Brooks

and Buck Henry and quickly became Talent Associates’ first filmed hit series in 1965. Susskind’s willingness to allow for game shows and comedies to be made, and his decision to allow Leonard Stern to run an office on the West Coast despite his desire to keep the television industry centered in New York, indicate that Susskind was adept at knowing what sold — and at appointing the appropriate people to get the job done.

However, Susskind’s artistic taste hindered him from taking advantage of films like *Dirty Harry* (Warner Bros. Pictures), which ultimately became successful. In the 1970s, it seemed that Susskind was not in tune with the movie world and was unable to produce groundbreaking film projects. He had trouble “embracing the new style of moviemaking,” and as he got older, his taste in movies greatly differed from popular tastes, as, despite his daughter’s insistence that it would sell, he was against making a movie out of the Thomas Harris novel *Red Dragon*, which eventually became *The Silence of the Lambs* (Orion Pictures Corporation).

Although the book reveals less about Susskind than one might expect based on the title, Battaglio provides the reader with an understanding of the politics of the entertainment industry during Susskind’s lifetime. The author frequently devotes passages to recounting the achievements of those who worked for or with Susskind, illuminating the inner workings of the industry.

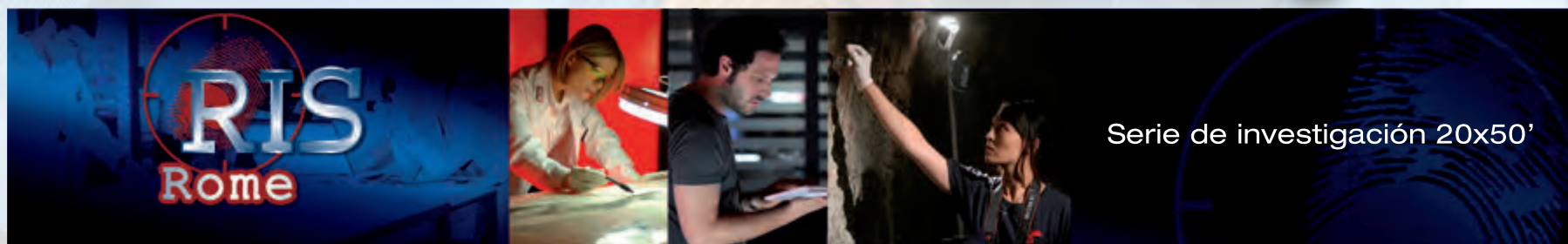
Battaglio used his resources well to offer a portrait of a man whose life was not, in fact, televised, as Susskind kept his personal life private — which is not to say that Battaglio refrains from revealing Susskind’s habit of womanizing. However, the author balances these revelations with statements from his many female employees, who maintain that those who refused his advances were not penalized, and that women felt they were on equal creative footing with Susskind.

Instead, it was Susskind’s ambition and ideas that gave life to television. His innovation and determination paved the way for the array of productions his companies produced.

Even at his memorial service, Susskind’s cousin Norman Lear said that no one knew much about Susskind as a person because, as the author writes, “Susskind shared his time, his means, his information, but really not much of himself. Lear believed Susskind was best defined by his work and his choices.” Thus, the book is perhaps more about how David Susskind’s ambitions gave life to the programs that aired on television than it is about his life itself. “David Susskind: A Life in Television” might have been a more suitable title. **SA** ●



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## Sección en Español

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## Preview del NATPE de Miami Beach

**N**o sabemos todavía si el lamento favorito de las compañías internacionales de TV es, “quiero ir a NATPE” o simplemente, “quiero ir a Miami.” De todas maneras, NATPE anunció que más de 200 compañías se han comprometido a tener un lugar, lo que representa un número récord para reservas anticipadas.

Esta vez el mercado internacional NATPE de TV se llevará a cabo en Miami Beach, Florida, en el Hotel Fontainebleau, desde el lunes 24 hasta el miércoles 26 de enero del 2011.

Según el comunicado de prensa de NATPE, todos los Estudios de USA participarán, con la excepción de Warner Bros., que aún no se ha comprometido. En lo relativo al *VideoAge NATPE Daily*, el diario principal del mercado, este será distribuido para el contingente proveniente de Latinoamérica en todas las áreas de estar y salas de exhibición comenzando el domingo 23 de enero y continuará su distribución el lunes y el martes. Ha sido informado, y por primera vez, que el NATPE Daily será entregado en todas las habitaciones, algo que *VideoAge* ha venido haciendo desde 1983. Sin embargo, el diario que edita el NATPE será repartido desde el lunes hasta el miércoles, el último día del mercado.

Representando a Europa en NATPE 2011 estarán la be BBC Worldwide, Mediaset, Fireworks, Sevenone y CDC. Otros países participantes fuera de los EE.UU., incluyen a Israel y Canadá. Latinoamérica, naturalmente, estará representada en su totalidad, como lo es anualmente.

NATPE ha tomado 1200 de las 1500 habitaciones del Fontainebleau: salas de exhibiciones y áreas de estar, además de otras 400 habitaciones en el adyacente Eden Roc Hotel.

De las cuatro torres del hotel, solo la Torre Tesoro será utilizada para suites de hospitalidad y salas de reuniones. En la torre Tesoro, que tiene 37 pisos, solo los pisos 8 a 18 y 26 a 35 serán utilizados para exhibición, en un total de 21 pisos. En algunos pisos, NATPE no podrá alquilar todas las habitaciones, ya que algunos de los dueños de estas unidades del hotel no han dado su permiso para alquilarlas. Para encuentros y/o reuniones privadas, cierto número de Estudios de USA han alquilado también algunas de las 20 cabañas linderas al área de la piscina. Las cabañas están disponibles solo a aquellas compañías que han contratado una habitación o un puesto de exhibición en el hall de NATPE, que se encuentra justo frente a la mesa de inscripción y donde serán ubicados los contenedores de los diarios.

(Continuación a la página 14)

## Shows difíciles de vender no tienen un común denominador

POR ERIN SOMERS

**C**uando es el momento de vender programación de TV, debe ser mencionado que no todos los shows son creados de la misma manera. Mientras algunos son grandes éxitos internacionales sin esfuerzo alguno, otros

resultan ser espinas clavadas en los vendedores. ¿Pero cuáles son los misteriosos factores que hacen a un show difícil de vender?

Cuenta la leyenda que los americanos le pueden vender hielo a los esquimales (¿posiblemente al publicitarlos en diferentes colores!) Se puede estar seguro de ello, los americanos vendían a los consumidores

simples piedras de playa llamadas “Pet rocks” (“Piedras mascotas”). Por otra parte, algunos países tienen la reputación de no ser capaces de venderles fuego a los esquimales. Pero, esto es una cuestión de habilidad en marketing, experiencia

(Continuación a la página 16)

## El negocio de lo obsoleto

POR DOM SERAFÍN

**H**ablemos por un momento de lo que yo llamo “el negocio de lo obsoleto”. Uno de los desastres sociales, económicos y ambientales más grandes de la historia moderna.

“No somos perfectos”, es como justifica Steve Jobs de Apple los problemas técnicos del iPhone 4, que ha estado a la venta en los EE.UU., y en otros pocos países desde junio, mientras que otros 18 fueron sumados el mes pasado. Es importante remarcar que la versión

(Continuación a la página 14)

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## NATPE de Miami

(Continuación de la página 13)

Cada piso del Tesor posee 16 habitaciones, las cuales NATPE alquilará a precios que varían desde los u\$d8.200 para las más pequeñas hasta u\$d21.500 para las más grandes. Cada habitación posee una kitchenette. Los precios cubren los cuatro días (desde la tarde del domingo hasta el miércoles) y son all-inclusive.

El único problema que se avizora podría ser retirar las camas (a un costo extra de u\$d150). El hotel no las llevará a depósito; por lo tanto deberán ser guardadas en los baños, lo que no es una dificultad para las habitaciones grandes (que tienen dos baños), pero podría ser inconveniente para las habitaciones más pequeñas. De acuerdo a Cecilia Rivera, Directora de marketing de Televisa Internacional, "muchas gente está entusiasmada con la nueva locación, y habrá mucha gente participando. 2011 será un "test" para todos en términos de organización, locación, servicio y asistencia." Debido a la ubicación subtropical de Miami Beach, se espera que muchos participantes extiendan su estadía para relax o para disfrutar del mar, haciendo de NATPE ya no un evento de dos días de duración, si no un evento de seis días, transformándolo en una excursión de domingo a sábado.

Sin embargo, queda aún por verse si Miami le da a NATPE una arista diferente, si el área de recreación marcará una diferencia y si el clima económico será mejor que el clima subtropical de Miami.

Según lo ve Patricio Teubal, Director de la oficina de ventas de Mediaset en Roma, Italia, "en el pasado reciente NATPE gradualmente ha atraído una mayor cantidad de compañías latinoamericanas. Muchas de esas productoras y broadcasters tienen oficinas o sus centrales en Miami, lo que hace que sea mucho más efectivo en la relación costo-tiempo al tener el mercado en su ciudad. Miami es una ciudad fácilmente accesible desde la mayoría de las capitales latinoamericanas en términos de tiempo y costos de pasaje. Por lo tanto Miami es una elección natural para un mercado que posee un alto porcentaje de ejecutivos de América Latina. Habiendo dicho esto, habrá que

ver si muchos de los concurrentes que viven y trabajan en Miami pondrán el foco en el mercado tal como ocurre con el de Las Vegas. También estamos convencidos que el clima económico durante NATPE será de moderado a bueno; y al ser realizado en enero, seguramente se evitarán huracanes y tormentas."

De la misma manera, para Mónica Ramón de la colombiana Caracol Internacional basada en Florida, "Miami es un buen sitio para tener el NATPE. He tenido la oportunidad de visitar el hotel [Fontainebleau] y sus habitaciones, y las facilidades se ven muy buenas. Mi única preocupación es si será un mercado focalizado. Cuando los participantes de NATPE viajan a Las Vegas, solo hacen foco en el mercado. Pero en Miami, muchos participantes de NATPE tienen familia o amigos en la ciudad, por lo que el mercado puede no ser tan focalizado como lo fue en Las Vegas."

Susan Bender, de Bender media, ubicada en Nueva York, anticipó que "será un mercado muy atareado tanto desde la perspectiva del exhibidor como para el cliente. En enero Miami también debería atraer a muchas compañías europeas. Desde la perspectiva latina, Miami es para muchos clientes como su segundo hogar y/u oficina. Por lo tanto la comodidad del viaje será bienvenida, opuesto al largo viaje a Las Vegas. Será un mercado con mucha participación, y nosotros esperamos ver allí a todos nuestros clientes."

Para Gavin Reardon, que representa en California a la Canadiense Incendo, "luego del aire de estancamiento que adquirió NATPE en estos años en Las Vegas, tengo grandes esperanzas de un mercado vibrante y fresco en Miami. Hay mucho interés nuevamente en NATPE. Los europeos, que han quedado afuera en masa en los últimos años, regresarán y Miami es una de las principales razones de ello. Al desvanecerse el declive económico, se perciben condiciones favorables para hacer buenos negocios."

Para Emilia Nuccio de Echo Bridge, Miami hará la diferencia ya que "es mucho más accesible para los latinoamericanos y europeos que tienen viajes directos. También [la gente] querrá un corte de su clima invernal y Miami ofrece un gran clima en enero." En lo que respecta a negocios, "las compañías ven la oportunidad ya que, no importa cuál es la situación económica, la gente parece querer y necesitar entretenimiento, además hay planes de lanzamiento de nuevos canales en todas partes." ●



Susan Bender y Sally Treibel de Bender Media

## El Negocio de lo obsoleto

(Continuación de la página 13)

previa ha sido comercializada desde junio del 2009. El iPhone3 requiere una tarjeta SIM, mientras que el iPhone4 necesita una micro-SIM.

Muchas gente se sintió indignada debido a los problemas técnicos del iPhone4, pero nadie parecía estar molesto por la verdadera razón por la cual existía el nuevo aparato. Por el contrario, algunos periódicos publicaron notas divertidas como "Investigaciones muestran que usuarios del Ipad son egoístas."

¿Por qué es necesario producir un nuevo aparato electrónico cuando la tecnología nos permitiría actualizar las versiones previas? Y esto va también para toda la serie de "pods," "pads," "kindles," "nooks," "droids," "streaks" y otros smartphones.

Esta queja no es contra el progreso y la innovación, solo en contra del negocio de lo obsoleto. ¿Se ha preguntado usted por qué una radio construida en los años '40 todavía funciona, mientras que su computadora adquirida cuatro años atrás ya es obsoleta?

Años atrás había poderosas y efectivas comisiones de estandarización que aseguraban compatibilidad, calidad y durabilidad. Esas características permitieron la creación de un sector de servicios, tales como técnicos que reparaban radios y televisores, poniendo de esa manera racionalidad en el proceso del consumo. Esto nunca ocurrió con las computadoras y otros aparatos de IT, ya que estos se volvían inutilizables antes de que tuvieran la oportunidad de romperse.

El negocio de lo obsoleto fue creado para desfavorecer al consumidor y a la sociedad entera. Ocurrió ante la actual ausencia de autoridades regulatorias y de inefectivas organizaciones de consumidores. Fue posible gracias al apoyo de políticos relacionados a la industria del IT y de la prensa, cómplice complaciente, dado el hecho que el lanzamiento de cada nueva versión va acompañada de una costosa campaña publicitaria.

Ahora, uno debe preguntarse, ¿qué tiene que ver esta obsolescencia con el negocio de la televisión? Mucho, diría yo, para una industria con una visión amplia. Nada para los que tienen una visión estrecha. Mucho para aquellos que desean dejar un legado. Nada para aquellos que desaparecerán con el primer pago de su retiro.

Deben tener en cuenta que en pocos años, la televisión será consumida desde aparatos que básicamente serán computadoras. Si no retornamos a los buenos viejos tiempo de la

estandarización, la audiencia se verá tan fragmentada que hará no rentable cualquier modelo de negocio.

La erosión del poder político a causa del dinero que vierten en las campañas electorales aquellos que tienen "intereses especiales", ha permitido la creación de este modelo de negocios basado en generar ganancias a las compañías con lo obsoleto. Y esto se extiende a los accesorios, tales como los cargadores de teléfonos que no funcionan con distintos modelos de la misma marca.

Recientemente, la Comisión Europea finalmente ha establecido que al menos todos los tipos de cargadores de celulares deben ser compatibles (básicamente utilizando la misma ficha) para que los consumidores no tengan que cambiar un celular que funciona solamente porque quien lo manufactura ha dejado de producir ese cargador específico que se ha roto.

Si no se puede erradicar, el sólo reducir el negocio de lo obsoleto achicará tanto los gastos producidos por la adquisición de nuevos aparatos, como la polución causada por los millones y millones de desechos (Basura-e) la cual por lo menos, el 20% es reciclable.

Puede que sea demasiado tarde, pero tengamos esperanza en el sentido común del consumidor, ayudado por el resurgimiento del servicio público dado por políticos que rechazan la obsolescencia. Estos desarrollos impulsarán la restauración de las comisiones de estándares, bajo el ojo vigilante de las autoridades de control. Naturalmente, esto es el equivalente a declarar una guerra abierta, similar a la que el Presidente Obama abrió en contra de Wall Street (cerca de 150 personas dejaron la agencias económicas regulatorias para convertirse abiertamente en lobbistas) y de la industria del petróleo. Quién sabe, si esta guerra en contra del negocio de lo obsoleto fuera ganada, podría haber también esperanza de ganar contra la de los especuladores y la del lobby de los alimentos. ●



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# Shows difíciles de vender

(Continuación de la página 13)

en ventas y savoir-faire, o simplemente del programa que uno está tratando de vender.

Después de todo, la venta de shows difíciles de vender es un sacrificio que no solo se le demanda a los productores y distribuidores independientes. Ciertamente, una de las incongruencias que circula en muchos de los Estudios-encubierta como un chiste-es la que dice que si los ejecutivos de ventas tuviesen que exhibir los shows difíciles que tienen que vender, deberían recibir un pago extra.

Siendo una publicación curiosa, *VideoAge* encuestó a distribuidores internacionales para averiguar qué clase de shows son lo que dan más trabajo y por qué.

Una de las respuestas más frecuentes relacionadas con la posibilidad de venta de un show fue la universalidad. Entre los ejecutivos entrevistados, hubo un amplio acuerdo que programación que es específicamente regional no se vende alrededor del mundo. John Cuddihy, presidente de la división internacional de NewsProNet, con base en Miami, apuntó que, “todo producto que posee cierta apertura, está entre los más vistos de la televisión americana.” Detalló que las series que apuntan específicamente al mercado americano, generalmente se enfrentan con la frase “es demasiado localista.”

Irv Holender de la canadiense The Fremantle Corp con base en Los Ángeles y Toronto, estuvo de acuerdo con Cuddihy. Marcó que en sus 40 años en el negocio, los shows más difíciles de vender “fueron los que hacían foco en la familia americana y en el estilo americano de vida.” Holender detalló, “los shows que tenemos en primetime y que son los más universales y simples de doblar, son los mejores.”

Holender pasó a explicar que la industria está evolucionando de tal manera que en general la distribución internacional se ha vuelto más difícil. “Con la reciente abundancia de producciones locales y cuotas,” dijo, “encontramos que a menos que sea una coproducción y tenga personajes globales con historias globales, es muy difícil de colocar en primetime.” Como tal, Fremantle Corp se focaliza mucho más en coproducciones con cadenas europeas para desarrollar productos con más atractivo internacional, más reconocimiento internacional y un elenco internacional.

En lo que concierne al género, algunos ejecutivos remarcaron que entre los programas específicamente localistas, los cómicos son los que tienden a tener la peor suerte. “Cuando tenemos comedias que son muy localistas o con muchos elementos de política local ocurriendo en ellos, estos son los más difíciles,” dijo Marcel Vinay Jr. de Comarex, basada en México. Sin embargo, algunos observaron que son los



Arnie Zipursky de CCI

shows que quiebran esta regla los que se transforman en grandes éxitos. El principal ejemplo es el sitcom *Seinfeld*, que ha tenido un fantástico éxito internacional a pesar de tener el foco puesto en Nueva York.

Desafortunadamente para los distribuidores, el éxito singular de *Seinfeld* no es la norma. “La comedia es la más difícil para los compradores,” señaló Ken Dubow, presidente de Opus Distribution, ubicada en Tarzana, California. En particular, Dubow marcó que comedias oscuras pueden ser un desafío. Por el contrario, numerosos ejecutivos acordaron que comedias con un mayor estilo visual pueden trascender las diferencias culturales, y tienen posibilidades en el mercado internacional. El ejemplo perfecto, enfatizó Dubow, es la enorme pantalla afuera del Palais en cada MIPCOM y MIP-TV que presenta humor slapstick y comedias payascescas durante todo el día a los participantes del mercado. El punto es que, uno no necesita conocer el idioma hablado para comprender una patinada debido a una cáscara de banana. Stephen Kelley de 9Story Entertainment basada en Canadá, lo expresó de la mejor manera cuando dijo, “el humor varía de país en país, a menos que la comedia sea muy amplia, ésta no viajará a ninguno.”

Arnie Zipursky, CEO y presidente de CCI con base en Toronto también ha filmado comedias en vivo, y agregado animación para adultos a la lista. “A nivel masivo,” dijo, “hay muy pocos espacios de aire para la animación para adultos, especialmente en lo que concierne a los broadcasters principales.” Más allá de los canales específicamente dedicados a este tipo de programación, canales de USA tales como los Cartoon Network y en alguna medida Comedy Central, los canales para la animación para adultos son escasos.

Sin embargo, al hablar de las comedias, no todos los entrevistados acordaban. Herb Lazarus, presidente de Carsey Werner Distribution con base en Los Ángeles, es de la idea que el género no es el factor principal para la venta de un show. Cuando fue preguntado cuáles son los show más duros de vender, el bromeó, “tengo una corta respuesta: los malos.” Lazarus explicó que él no se suma a la popular queja de que las comedias son difíciles (de vender). “El programa es el programa,” dijo y agregó, “no tiene nada que ver con el género.”

Ciertamente una comedia que desafía la lógica es *El Príncipe de Bel Air* (*Fresh Prince of Bel-Air*), la serie de NBC de 1990 con Will Smith que todavía en algunos territorios que no son anglo-parlantes, sigue siendo emitida en primetime.

Pero las comedias no son el único tipo de shows que puede hacer fruncir el ceño a los vendedores. Otros géneros también pueden ser frustrantes. Tom Devlin, presidente en Nueva York de la de la venta

y distribución internacional de televisión de Los Angeles Entertainment Studios, confiesa que las películas hechas para TV le dieron trabajo en el pasado. “El concepto de la película hecha para TV ha caído en desgracia.” Y un fenómeno similar, marcó Devlin, está ocurriendo en el mundo de los programas para niños, de los sábados y domingos.”

A pesar de la visión poco optimista de las películas para TV de Devlin, Dubow de Opus tiene para decir lo contrario. Dubow se especializa en películas para TV, y las encuentra un artículo sólido y consistente de ventas. “Hay demanda de Telefilms,” dijo, “especialmente las de suspenso con mujeres en peligro y las que refieren al estilo de vida diario. A la gente les gusta.” Para él mucho más problemáticas son las “películas intermedias”, que no son de gran suceso en los cines y tampoco hechas para la TV. Esos films son más de estilo independiente y no poseen nombres de grandes actores para atraer audiencias.

Dubow agregó a los documentales como un género duro, aunque se tiene la esperanza que eventos tales como el MIP-TV MipDocs y el mercado canadiense HotDocs (ambos se llevan a cabo anualmente en abril) hayan contribuido a aliviar la dificultad de la venta de documentales de los últimos años. Sabrina Eleuteri de la italiana RaiTrade observó también que los documentales son ciertamente difíciles de vender. Para tener una buena medida, Eleuteri también incluyó la animación, pero agregó que depende de cada territorio.

Otra idea de la cual se hicieron eco algunos ejecutivos fue que programas con alguna tendencia política o religiosa son también difíciles de vender. “En todo el mundo los Broadcasters quieren protegerse de promover ciertas creencias en particular,” dijo Cuddihy de NewsProNet. Esto por supuesto no es aplicable a canales de nicho como el Odyssey Networks que se dedica específicamente a programación multi-religiosa.

Un ejecutivo que prefirió permanecer anónimo también marcó los night-time talk shows, que, a diferencia de los shows vespertinos como *Jerry Springer* y *Oprah*, pelean por atraer compradores, a pesar de que tomó varios años para colocar a *Oprah* en Gran Bretaña.

En algunos casos, hay otros factores en juego más allá de la preferencia de lo que la audiencia desea ver. En algunos países hay regulaciones sobre contenidos que dictan cuánta programación puede ser importada, creando así otro obstáculo para los vendedores. Por ejemplo, Kelly de 9Story explicó que dado que Canadá tiene estrictas regulaciones sobre contenidos y



Irv Holender de The Fremantle Corp.



John Cuddihy de NewsProNet

acceso a todos los shows de las networks de USA, “es muy difícil que programas del resto del mundo sean vendidos aquí.”

En consecuencia, los países que tienen duras regulaciones y buscan contenidos, prefieren programas que ya hayan sido exitosos en otro lugar. Y algunos de los entrevistados sugirieron que, sin tener en cuenta las leyes regulatorias, lo que buscan de todas maneras los compradores de todo el mundo son las series que tienen un éxito probado. Saralo MacGregor, vicepresidente ejecutivo de distribución internacional con base en Santa Mónica de la británica Fireworks International remarcó, “los Broadcasters continúan considerando seriamente los shows que prueban tener elementos como una fuerte historia de ratings, talentos reconocidos o coproductores asociados bien establecidos.” Marco Fernández de Araoz, director de adquisiciones y ventas internacionales en Madrid de Veralia, estaba de acuerdo: “En términos generales, los shows que no tienen una trayectoria reconocida son los más difíciles de vender en todas partes.” Sin embargo Fernández de Araoz afirmó que el panorama no es tan grave, “hay una cierta luz al final del túnel para la venta de formatos de bajo costo en los nuevos canales terrestres digitales.”

Fernández de Araoz no fue el único en pregonar las ventajas de los formatos. Jon Kramer, CEO de Rive Gauche Entertainment ubicada en Los Ángeles señaló que su compañía está trabajando para entrar en el negocio de los formatos, que se ha convertido en uno de los sectores más rentables de la industria. Como lo expresa Holender de Fremantle, “los formatos han sido la tendencia en los últimos 10 a 15 años.”

En general, tal como lo explicó José Escalante director ejecutivo de Latin Media Corporation asentada en Miami, “el proceso de ventas de programación de TV se ha vuelto cada día más desafiante. No es un proceso fácil pero es uno que aprendes a hacer mejor año tras año.” Mientras el mercado de TV continúa expandiéndose cada año alrededor del mundo, el juego de la compra y la venta, seguirá evolucionando. El reciente énfasis puesto en la producción local ha cambiado indudablemente la industria en tanto los países no tengan ya la necesidad o el deseo de buscar sus contenidos en las grandes compañías. A pesar de la creciente dificultad involucrada en la venta de cierto tipo de programación, una cosa es segura: los ejecutivos en la distribución continuarán haciendo que parezca fácil. ●





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## Change in Spain

(Continued from Cover)

that has been ongoing since 2008.” He added that, “the effect this year has been really dramatic: The market share taken by niche digital channels had risen by the end of October to 21.4 percent, compared with 11.5 percent in October ’09.” Of course, this has meant a corresponding drop in market share for the previously dominant state broadcaster TVE, which Annechino estimated, “has fallen from a market share of around 26 percent to a new level of between 10 percent and 12 percent, as the market moved from having five national broadcasters to its current level of 32.”

All the terrestrial broadcasters, not just TVE, have lost share, something which has led commercial broadcaster Antena 3 to introduce a policy under which an advertiser wishing to buy a particular spot on their main channel had to buy the same slot across all their niche channels, prompting Tele5 to introduce a similar policy.

TVE is also at the heart of another major change to the Spanish broadcast market, as all advertising was removed from it, and all its digital channels such as kids offering Clan TV, sports channel Teledeporte and international channel 24 H, last January.

The impact of this move is underscored by the fact that, prior to the ban coming into effect, TVE and its channels accounted for 23 percent of the total television advertising market in Spain. Now, some of this ad revenue appears to have vanished. Optimedia’s Esquinas estimated that only about 19 percent had been moved to other channels.

Another issue raised by the TVE ad



David Esquinas of Optimedia

ban is a tax the government imposed on telco operators to fund TVE. Set at 0.9 percent of total telco revenue, the tax represents around 250 million euro, (\$335 million) or just under half the planned state subsidy for 2011 of 547 million euro (\$735 million). This action has sparked both legal proceedings by the E.U. against the Spanish government, and an offer from the Spanish Advertisers Association, to pay the 250 million euro conditional on a moratorium which would see advertising return to TVE for an unspecified period but, possibly, until 2016 in line with the decision of the French government to postpone the removal of advertising from its public channels from 2011 to 2016.

Market consolidation is also well under way, bringing more significant changes to Tele5, which is owned by Italian media group Mediaset. Marco Giordani, CEO of Mediaset’s broadcasting arm, RTI, and CFO of Mediaset, confirmed to *VideoAge* in November 2010 that Tele5 had acquired rival commercial broadcaster Cuatro. The deal, which sees Tele5 grab 100 percent of Cuatro and 22 percent of its Digital+, cost the company 488 million euro (\$655 million) and 18 percent of Tele5 equity. This move has revitalized Antena’s on and off talks with broadcaster La Sexta. A spokesperson for Antena owners D’Agostini confirmed to *VideoAge* in early December that talks were back on again now that Tele5 is out of the picture as a competing buyer.



The cast of Disney ABC’s Body of Proof

“If that [remaining] merger goes ahead,” said Esquinas, “it will mean that around 90 percent of the Spanish television advertising market will be in the hands of just two groups. This will create a situation in which audiences are fragmenting, but the cost of airtime is rising.”

Despite all, Esquinas was sanguine as to the future of television advertising in Spain. “Television still has a massive appeal for the Spanish people,” he asserted, revealing, “Last year it accounted for 42 percent of total Spanish advertising spend, and this is because it is still possible to reach almost 90 percent of the population in one day advertising on television.” Nor did he see television’s dominance of the Spanish advertising market slipping, predicting that in 2012, “Television will still have around 41 percent of the market and the Internet between 15 percent and 17 percent.”

But some broadcasters are in trouble. Regional channels, such as TV3 Catalunya and ETB in the Basque region, collectively reported 2009 advertising income of 237 million euro (\$318 million), representing a drop of 25.6 percent from the 2008 figure of 319 million euro (\$425 million). Worse, a recent study for Deloitte, commissioned by The Commercial Television Union put the combined running costs of the regionals at 1.9 billion euro (\$2.6 billion). Given the severe nature of the Spanish economic downturn — which is on a par with Greece and Ireland — it must be questionable how long the national government will be able to continue to support subsidy on this scale.

But, regional broadcasters aside, there are plenty of reasons to support Esquinas’ confidence in the future of the Spanish television industry. Leading telco Telefonica announced that it finished Q3 with a total of 773,000 subscribers to its Pay service Movistar Imagenio, representing an 18.2 percent climb from Q3 2009. This represents a substantial earnings growth as Spain is one of the most expensive countries in Europe for Pay-TV with the average cost of a basic package standing at 94.39 euro (\$125) per month compared, for example, with 47.90 euro (\$67) in France. Profits to the end of Q3 at Telefonica increased



Mediaset’s Marco Giordani, right, discussed Tele 5’s plans with VideoAge editor Dom Serafini



MTVN’s Raffaele Annechino

six percent to 44.28 million euro (\$59 million). However, the company generates approximately 65 percent of its revenue from Latin America. Also confidently eyeing expansion overseas is Prisa. The publishing giant, which also owns the Localia Network, a stake in Digital+ and TV1 in Portugal, recently announced it had received a cash injection from major shareholder U.S.’s Liberty Global of \$868 million to fund expansion into the U.S. and Latin America; although it will also help lighten the load of Prisa’s 4.8 billion euro (\$6.5 billion) of debt.

Despite the national economic woes, Spain’s content business is undergoing massive change and offering real potential. The extent to which it is coming of age was underlined in November when Disney ABC announced its new series *Body Of Proof* will air in Spain (and Italy and Hungary) before it bows in the U.S. Now, that really is change! ●

## SPAIN TV FACTS & FIGURES

**Population:** 46.5 million

**TVHH:** 16 million

**Cable TV Subs:** 1.5 million

**TV ad revenues:** 3 billion euro

**Pay-TV revenues:** 2 billion euro

**IPTV Subscribers:** 746,000

**National terrestrial TV networks:** Antena3, Cuatro, La Sexta, Telecinco, TVE1, TVE2

**Regional TV channels:** 8

**Local DTT services:** 1,124



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## Frecuencia Latina International

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## HBO Latin America Group

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## Laguna Productions

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## Latin Media Corporation

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## Power

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## Caracol's Telenovela Unfolds

(Continued from Cover)

than 100 companies, became the main shareholder of Caracol Televisión.

Caracol (Cadena Radial Colombiana) and RCN (Radio Cadena Nacional) are Colombia's two main private TV channels which, in 1997, were granted licenses to operate as national networks. Before that, the two companies provided content for Intravisión, a state-owned TV broadcaster: Caracol 45 hours a week and RCN 10.5 hours a week. Something like four different commercial programmers today fill the schedules of Intravisión's national public network Canal Uno with 32 hours of weekly programming each. A third national TV commercial network, Canal 3 Television de Colombia, was launched last October, but it is not yet operational.

Running Caracol today is Julio Mario's younger son, the 34-year-old New York-born Alejandro Santo Domingo Dávila, from his offices in New York City. His oldest son, Julio Mario Santo Domingo Jr., who was born in Paris, died in 2009 at the age of 51. The oldest daughter of Santo Domingo Jr., Tatiana, is the girlfriend of Andrea Casiraghi, the second in line as Prince of Monaco. Julio Mario Sr.'s first wife was Brazilian, his second, Alejandro's mother, Colombian.

The Santo Domingo family is very cosmopolitan with Julio Mario Sr. educated at the University of Virginia, Julio Mario Jr. at Columbia and Paris universities and Alejandro at Harvard.

Even Caracol's 57-year-old CEO, Paulo Laserna Phillips, displays an impressive cosmopolitan resume. A journalist and a TV host, he studied political science in Paris, management in Los Angeles and got his Masters degree at Harvard. In addition to running the network, Laserna is the host of the Colombian version of Sony Picture's *Who Wants to be a Millionaire*.

The Caracol TV group runs the TV network, the international satellite TV signal (covering the Americas and Spain) and international TV sales from its headquarters in Bogotá, with regional offices in Miami, Florida and Madrid, Spain.

Since 2006 Caracol has controlled Spanish-language TV station WGEN-TV, Channel 8 in Miami. Control is possible thanks to Alejandro and his younger brother Andrés Santo Domingo's U.S. citizenships together with that of his maternal cousin, Carlos Alejandro Pérez. Alejandro Santo Domingo and Pérez are also partners in the New York-based Quadrant Capital Advisors.

Colombia is a country whose people are heavily committed to television, which is accessible to 99 percent of its 46.3 million people, with cable-TV available to 74.6 percent of the urban residents. The main private commercial networks reach 86

percent of the Colombian population utilizing a total of 134 repeaters.

The market for Colombia's 10.6 million TVHH is highly competitive with six national broadcast TV networks, eight regional terrestrial networks and a popular local TV broadcast channel, CityTV in Bogotá, which has the country's third largest viewership. This in addition to 16 cable-TV channels received by more than 4.5 million subscribers, or about 42 percent of TVHH that, in 2010, generated U.S.\$197 million in subscription fees and U.S.\$8 million in PPV charges (it is also estimated that close to three million TVHH receive pirated cable-sat signals).

In terms of audience, Caracol has a slight advantage over RCN with 84 percent of viewers tuning in daily, versus 82 percent for RCN, 35 percent for CityTV and 19 percent for Canal Uno. These four commercial TV channels split an estimated U.S.\$575 million in national advertising revenues in 2010, a 24 percent increase from 2009, with the bulk, or \$472 million, shared between Caracol (U.S.\$231 million) and RCN (U.S.\$240 million). The regional TV stations took in U.S.\$178 million in ad revenues, while U.S.\$65 million went to the cable-TV networks. In total, television in Colombia captured 62.2 percent of all advertising revenues.

In terms of programming, in 2010 Caracol invested an estimated U.S.\$100 million, versus \$146 million by RCN, but in terms of gross profit, Caracol was ahead with \$127.4 million, versus RCN's \$94.78 million.

In addition, Caracol's U.S. radio-TV operations generated an estimated \$10 million a year. Foreign program sales brought in an estimated \$2.4 million in 2010 exporting worldwide 16,000 compounded hours of Caracol-made content, and the international satellite TV signal \$800,000.

Running a commercial TV network is an expensive enterprise. When, in 1997 authorizations were granted to Caracol and RCN, the license fee was 117 billion pesos (about U.S.\$19 million) each. At renewal time, in 2008, CNTV, the state TV authority, was asking each network for the equivalent of U.S.\$82 million for the 10-year extension, but after Caracol threatened to shut down its transmitters, CNTV determined that the renewal fee will be established during 2011, in accordance with the final results of the total advertising expenditures for 2009 and 2010 in Colombia. ●

## Q&A WITH ALEJANDRO SANTO DOMINGO

**VideoAge:** How do you see the future for over-the-air broadcasting in Colombia?

**Alejandro Santo Domingo:** Despite the penetration of cable, we believe that free television still has a few good years left. Big events and programs with exclusively local relevance, for example, will continue to be transmitted through free television. On the other hand, now that there is a new space opening up with the arrival of DTT, there will be more opportunities to break into the territory of segmented audiences and a greater ability to test new formats, which will give the entertainment business a very interesting twist.



**VA:** Are there any new revenue streams for Caracol? (In the U.S., stations have advertising and retrans fee.)

**ASD:** We believe that this should be a goal for free television channels in Colombia. It does not make much sense for cable and satellite companies in this country to give a re-transmission fee to [cable-TV] channels that have, at the most, a three percent share [while] nothing is given to those who hold a 30 percent share or more.

**VA:** In the long run, which do you see remaining: Over-the-air TV, appointment television or TV on demand?

**ASD:** TV on demand will surely have a greater acceptance in the near future when different operators can make it more accessible to more users, and as these operators reach agreements that make sense for content generators like Caracol. It is more and more evident that TV viewers are looking for the flexibility of watching what they want, when they want. This is especially true for younger audiences, who are less patient and definitely multitaskers. However, appointment TV will continue to exist because live events are irreplaceable and because there is still an audience that is used to watching television in a traditional manner.

**VA:** What is your next area of TV expansion?

**ASD:** We are always looking at opportunities. In 2006 we acquired Gen-TV, a full-power station in Florida, which would serve as a first step in the consolidation of a network with the idea of penetrating the U.S. Hispanic market.

**VA:** Do you attend TV trade shows such as NATPE, MIP, L.A. Screenings, etc.?

**ASD:** I haven't had the chance yet, but it is one of my objectives for [2011].

## Q&A WITH ANGELICA GUERRA

**VideoAge:** How many new programs — hours or number of series and specials — are put on sale each year?

**Angelica Guerra:** In general terms, we are producing five telenovelas, three series and two specials a year. This adds up to more than 1,000 hours of drama production annually.



**VA:** Which are the key sales territories for Caracol Int'l?

**AG:** Obviously, Latin America is our natural market. The cultural affinity makes the product function well in all of the Spanish-speaking countries. Another strong territory for us is the Hispanic market in the United States, which has been strengthened with the agreement we signed with Telemundo. The Colombian telenovela has developed its own brand established throughout the Americas, allowing Caracol to have a permanent presence on the majority of television screens in the region.

**VA:** Which are the new territories that the company is focusing on?

**AG:** Definitely Africa is one of our strategic markets. We have discovered that our products function well there. Plus, there is a large market with many countries ready to exploit the content we produce. We are also focusing on Eastern Europe, where the telenovela has been in large demand because it is valued as a successful genre.

Pictured above are Caracol's Lisette Osorio and Angelica Guerra.



# Colombian TV In Facts & Figures

By LORENA SÁNCHEZ

The Colombian TV sector consists of three private national networks: Caracol, RCN and Canal 3 Television, which is owned by Editorial El Tiempo and was launched last October.

There are also two national public networks (the educational and cultural Señal Colombia and Señal Institucional for government programs); one national public network (Canal Uno), which is commercially operated by four programming companies, and eight regional channels, each of which covers one or more provinces. Plus, CityTV in Bogotá, 710 local TV stations and community non-profit channels. Modelled after Canada's CityTV, the Bogotá station has the nation's third largest viewership.

The country is served by 62 cable-TV companies that operate 510 systems carrying a total of 440 channels. Cable subscribers number over 4.5 million out of 10.6 million TVHH, representing a 42 percent penetration.

According to an analysis by Argentina-based media and entertainment consultant Business Bureau, Colombian subscribers account for 11.41 percent of total subscribers and 6.69 percent of revenue in the whole of Latin America.

Advertising investment during the first half of 2010 was U.S.\$287,852,861 on free over-the-air TV and U.S.\$33,018,839 in cable-TV. The National Association of Advertisers of Colombia (Andacol) projects that total investment in 2010 will grow 24 percent compared to the previous year. In 2009, advertisers had invested U.S.\$464,278,809 on free-TV and U.S.\$53,256,191 on cable-TV. ●



## Q&A WITH PAULO LASERNA

**VideoAge:** As a journalist, a TV host and a TV executive, what is the one job that you enjoy the most?

**Paulo Laserna:** What I enjoy the most is journalism. I was trained as a journalist from the very start in the television medium and I feel really good doing journalism. I really regret that my administrative and managing occupations keep me from dedicating more time to that.

**VA:** About your programming, do you go with your instinct or rely mainly on your executives?

**PL:** It's a combination of both, which varies according to facts and circumstances. Obviously you have to trust [your] executives because they study, they delve deep and know all of the details, the pros and cons of a given decision. But I also believe in experience, and that only comes with time. Time is a great teacher and not heeding its advice can be very costly sometimes.

**VA:** In your view, which foreign TV network does Caracol's schedule and/or looks resemble?

**PL:** Caracol does not seek to be like or imitate anyone in particular. We have built a television network to be the image and likeness of our midst, our people, and our culture. Of course, we learned from others, as others may have learned from us.

**VA:** Of all the TV trade shows you attend, which one is your favorite?

**PL:** They are all important and each one has its own magic. The ones in Cannes are very interesting because they are attended by executives from all over the world and it is fascinating to see all of those cultures gathered in the same place. NATPE and L.A. Screenings are key for our business, for buying as well as for selling. What I enjoy most in these shows is the contact with people from the industry, to get together and exchange ideas, new tendencies, experiences... it is very important to keep your eyes open to the world in order to understand how other markets work.

**VA:** In addition to other over-the-air TV networks, what is your other major competitor?

**PL:** For us, anyone who makes television is our competition and as such, they must be respected as competitors.

**VA:** Is your local production also aimed at the export market?

**PL:** Of course. Our television has progressed enormously in the last few years and our products are more and more sought after and respected in the world. The better the product we make, the more market there will be for it.



## COLOMBIAN TV AT A GLANCE

National private networks		MSOs	Subscribers
Caracol TV	RCN TV	Telmex	1,959,778
Canal 3 TV		UNE	718,256
National public networks		Cable Unión de Occidente S.A. (in process of liquidation)	395,354
Canal Uno	Señal Colombia	DIRECTV	302,946
Señal Institucional		Telefonica	152,671
Regional channels		Cablevista S.A.	84,127
Teleantioquia	Telepacífico	Others	923,892
Telecaribe	Telecafé	TOTAL	4,537,024
TeleIslas	Canal Capital		
Canal TRO	Canal 13		

**Local private channel**  
CityTV (Bogotá)

Major U.S. cable-TV channels	
Discovery	TNT
Animal Planet	Fox
Discovery Kids	Fox Sports
Discovery Channel	Cartoon Network
National Geographic	Cinema
ESPN	

**Domestic cable-TV channels**  
Caracol TV Internacional  
TV Colombia (RCN)  
Nuestra Tele Noticias (NTN24)  
Body Channel  
Humor Channel

**Main Content Producers**  
Caracol TV Producciones  
RCN  
RTI Producciones (40 percent Telemundo)  
Colombiana de TV  
Fox Telecolombia (51 percent Fox Int'l)  
Teleset (50 percent Sony Pictures)  
Jorge Barón

**The main TV groups are:**  
**Santo Domingo Group** (Caracol-TV; *El Espectador* newspaper; GenTV, a broadcast TV channel in Miami, Florida).  
**Ardila Lülle Group** (RCN-TV; NTN24, a cable TV channel; RCN Radio).  
**Casa Editorial El Tiempo (in partnership with Spain's Planeta Group):** CityTV; ET, a cable-TV channel; El Tiempo newspaper and Canal 3 Televisión de Colombia.  
**Telmex (Mexico's América Móvil):** acquired cable-TV systems Superview, Cablecentro and Satelcaribe y Cablepacífico in 2008.

**Key TV executives**  
**Caracol Televisión:** Chairman, Paulo Laserna Phillips  
**RCN TV:** Chairman, Gabriel Reyes  
**RTI Producciones:** Chairman, Patricio Wills  
**CityTV:** General Manager, Lorencita Santamaría  
**Body Channel:** Marketing and Sales Manager, Jennifer Betancourt  
**Jorge Barón Televisión:** Chairman, Jorge Barón  
**FOX Telecolombia:** Chairman, Samuel Duque  
**Televideo:** Chairman, Francisco Muñoz Calle  
**Teleset:** Chairman, José Antonio de Brigard



## Miracle NATPE

(Continued from Cover)

Looking through those *VideoAge* dailies we relived the TV industry's most challenging period: An earthquake in Los Angeles that almost crippled NATPE, which is based in Hollywood, as well as sub-freezing temperatures in eastern parts of the United States.

Gerald M. Levin, then chairman and CEO of Time Warner, laid the foundation of the disastrous merger with AOL in his keynote address. Retransmission was a hot topic at NATPE then, as it is now. In 1994 TV in Spain was in the eye of the storm for imposing a new quota for feature films and tightened dubbing limitations. As we can read in this Issue, 2011 presents additional challenges to Spanish TV.

Violence on TV was a top story in 1994 and it is again in 2011 with video games. Returning in 2011 are the parties: So far some 11 were announced. A far cry from the 30 staged in 1994, but still a significant amount.

Other things never change, like reluctance by U.S. TV networks to take their chances with foreign fare, as French producer Albert Barillé of Procidis, complained in 1994.

Even though 17 years ago NATPE was primarily a U.S. syndication market, its international component received more official acknowledgments than today, with Gustavo Cisneros, chairman and CEO of the Cisneros Group receiving NATPE's International Award of Excellence. Finally, at its first Miami visit, NATPE registered a record number of non-U.S. participants, and 2011 could well mark a recent record.

### The Earthquake Shakes Los Angeles and Hits NATPE in Miami

(From *VideoAge* Daily at NATPE, 1994).

Although the devastating earthquake in Los Angeles did not shake NATPE that much in Miami, nor did the "deep freeze" up East cool the NATPE spirit, the bi-coastal disasters did have an impact on NATPE '94.

For starters, 12 hotels received cancellations from some industry people affected by the earthquake. Easterners were slowed by the sub-freezing temperatures, but almost all of them made the trip down.

More problematic, though, were the computer breakdowns at NATPE headquarters. The first caused by the earthquake, the second due to the cold, since on its way to Miami, the equipment had to be routed to the freezing zone.



Looking back at NATPE 1994: King World's Roger King, Bill O'Reilly holding a copy of *VideoAge* Daily at NATPE, then called *The TV Executive*

In any case, a record 11,000 participants are expected to attend this 31st annual conference, down from an estimated high of 13,000. Overall, more than \$32 million will be spent on NATPE, with major studios like Fox spending a reported \$2.5 million for the three-day event.

In Miami, conventioners are scattered among 36 hotels interconnected by a free shuttle bus service provided by NATPE. This compares to 12 official hotels at last year's NATPE in San Francisco and next year's in Las Vegas (Jan. 23-26). Like other bi-coastal companies *VideoAge International* and *The TV Executive* were affected twice.

Our publisher flew to L.A. to supervise printing hours before the earthquake. Fortunately, the power outage didn't last long and the magazines continued to be printed through 50 aftershocks. When magazines were shipped, UPS accepted the first 24 boxes with "open" arms, so to speak: Their roof had collapsed.

New York was another story. Airport delays in L.A. combined with a deep freeze in the East made a typical four and a half hour flight into a 13-hour trip. Indeed, as Genesis' Doug Friedman stated, this is truly a "miracle NATPE."

### Hi-Tech Not a Mirage: Levin

The much-discussed electronic Superhighway is for real, Gerald M. Levin, chairman and CEO of Time Warner emphasized in his keynote

address yesterday.

"It's not a mirage, or wishful thinking or hype," he stressed. "What makes it real is the one fact that was never there before — the technological architecture that can reach into the home and make it happen." Levin pointed out the Time Warner test of a full service network in Orlando later this year. This, he noted, will "tell us a great deal about the programming most in demand."

The question, said Levin, is "no longer if, but when?" And he added: "In my opinion TV's ability to function as a VCR will become a regular part of America's homes and businesses." The industry should not worry about interactivity, Levin urged. "It isn't going to obliterate other media. The dynamic of the media has always been one of expanding choices, of giving consumers new options, and of an increased demand for programming. Interactivity is going to change how consumers perceive the world."

Entertainment, said Levin, is at the heart of television, adding, "This is what gives our culture such universal appeal."

### Fallout From Retrans Consent

Likening October 6 to last week's earthquake in L.A., panelists on yesterday's "Life After Retransmission Consent" seminar were in agreement with at least one fact that the effects were strongly felt, but the verdict is hardly



When Promax had a big presence at NATPE, it grouped together most of the industry's marketing best: Promax's Gregg Balko, Group W's Karyn Bolger, WB's Sabrina Gorham-Propper, Brenda Geffner, Genesis' Doug Friedman, Columbia's Suzanne Austin, Saban's Elie Dekel

in yet. Perhaps Frank Smith, owner and president of KRIS-TV Corpus Christi summed it up best, when he said, "I didn't want any of their crap. I wanted dollars. I negotiated cash from all the cable companies. Cash and scholarships. TCI, Crown and Post-Newsweek all pitched in to partially fund high school and college scholarships for training in the industry."

While there were several statements to the effect that retransmission consent was driven by consumer needs, Marty Franks, senior VP, CBS disagreed. "I don't think it was driven by consumer preference. The viewers didn't ask for ESPN2 and the advertisers didn't say they needed more space. There was no crying need for more general entertainment channels from the public," he said. Franks went on to say, "I don't think it was the intent of Congress to create a bunch of new cable channels." This comment was greeted by applause.

### Spain Imposes New Quotas

Once again stressing the focus on the maintenance of European culture in the face of massive American film and TV imports, Spain has imposed a new quota for feature film exhibition and has tightened its already existing dubbing limitations.

Simultaneously, the French Senate gave final approval to a law that demands that 40 percent of all music played on French radio stations must be French. The French have no cinema quota, but maintain a 40 percent TV quota for material originating in the U.S. and non-EEC countries, such as Japan.

The Spanish regulations provide that, in towns with a population exceeding 125,000, every two days that a movie house is devoted to American films, the third day must be matched by booking a European picture. At this moment, Hollywood imports dominate the Spanish box office to the point where — as in Italy — some 80 percent of all films shown come from Hollywood.

At the dubbing end, the government will restrict dubbing licenses to those film distributors that have already shown European pictures that have earned \$143,000 in box office revenue during a given year.

Since the average European film earns about \$64,000 in Spain, a company will have to distribute three European imports before receiving a license to dub one American picture.

The Spanish action came just days after the signing of the new GATT agreement which excluded the audiovisual end, therefore it has no impact on possible European quotas or other import restrictions applying to American films in theaters or on TV.

"If countries all over the world buy my children's programs, why can't I get the Americans to put them on? Are American children so different from kids in the rest of the world?" asked a frustrated Albert Barillé of Procidis, one of Europe's top producers of animated children's shows.

"When I show one of our programs to an American network, and the answer comes back this won't work with our kids, I really have to ask: How do you

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## Miracle NATPE

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know? Have you tried it?" said Barillé.

"Americans talk a lot about the need to cut down on violence and to become more educational in children's shows. Well, our programs are precisely that. Fortunately, our product is very successful all over the world, so it's not a 'live or die' question whether we sell in the U.S. or not. If broadcasters look for improved programs for children, why don't they consider our shows instead of insisting — without trying — that they won't work in the American market."

### Cisneros to be Honored at NATPE

Gustavo Cisneros, chairman and CEO of the Cisneros Group of Companies (CGC), will be presented with NATPE's International Award of Excellence tomorrow evening. CDC is a \$5 billion company, which is a principal partner in Univision and owns Venevision, a prolific producer of programming for the global marketplace.

Cisneros will be the first recipient of this award that NATPE International has instituted to honor the major contributions of individuals in the global television industry. "We are pleased that the first recipient is Gustavo Cisneros. His long-term business success and his vision concerning telecommunications opportunities for the global market are unparalleled," said NATPE president and COO Bruce Johansen.

### A Miracle NATPE Struggles With TV Violence

Other key items at NATPE included the issue of violence on television, which took up virtually the entire address of Reed Hundt, the new chairman of the FCC; interactivity; infomercials, which are beginning to creep into prime time; the looming arrival of a 500-channel universe and its broad implications, and the need for improved, FCC-friendly children's shows.

Also very obvious at NATPE was the rapid growth in the number of talk shows, with many of their hosts in attendance.

Jack Valenti, president of the Motion Picture Association of America, made his seemingly only appearance at a TV trade show event.

NATPE reported a record attendance of over 11,000, including the largest contingent ever from abroad. In fact, the impression was that, for the first time in its history, NATPE had been truly internationalized and was on its way to becoming the world's premiere trade fair. The international crowd grew by 25 percent by most estimates.

Staged were some 30 parties and



A younger Paramount TV International (now CBS Studios Int'l)'s Joe Lucas

30 seminars, including eight at the Independent TV associations two days prior. A total of 392 exhibitors, compared to 256 from last year, participated.

Still, foreign TV executives complained that the U.S. TV market remained essentially closed to them. The main advantage of coming to NATPE, they said, was the personal contacts they were able to make with top American executives.

Apart from the quite thorough discussions of industry issues, it was clear that the industry was burgeoning and, essentially, in a healthy state. The vast NATPE exhibition floor sparkled with the most elaborate displays ever, and sales talk resounded everywhere.

Tighter security at the Convention Center ruffled a few feathers yesterday after a man tried to enter the floor through the ceiling on a rope. NATPE security met through the night to plan for stricter rules, resulting in delays for delivery of publications to their bins and restricted access to exhibitors.

In terms of programming, NATPE brought no great surprises, nor did it reflect a desire for either change or experimentation. NATPE did feature a host of smaller producer/distributors with offbeat programs, and they did brisk business.

When all was said and done, this NATPE was pronounced one of the most successful ever. ●



Yesterday like today: MGM's Gary Marenzi

## Miami gives NATPE hope

(Continued from Cover)

Miami may be a natural fit for the Latin-centric event, the South Florida city has not played host to the convention since 1994 (see other front cover story for more on NATPE '94).

Rick Feldman, president of NATPE, was buoyant about the market, but not just because of the new location. "I don't want it to seem like Miami is the thing that's going to change everything," he cautioned. However, he did concede that the new venue is a major factor. "It seems that everyone will be staying through Wednesday," he noted, probably as a result of late-in-the-week parties put on by companies with Miami offices and the general favorability of the weather. This is a change from recent years, when the convention floor typically became a ghost town by the end of day two.

In addition to the locale, Feldman pointed out that the layout of the Fontainebleau is more conducive to a convention than the sprawling Vegas hotels. "The logistics of the marketplace are going to make it a more exciting market," he said, elaborating that the walk from the suites to the floor is much faster. Besides the location, participants can look forward to a number of other changes that will, hopefully, prove to be for the best. Organizers have introduced, for the first year ever, an online social networking tool called NATPE Connect to help buyers hook up with sellers. In an effort to free up some of the participants' time for more wheeling and dealing, the number of seminars on offer has been reduced. Additionally, the traditional NATPE market guidebook has been replaced by an online guide, accessible by a plethora of mobile devices, in an effort by organizers to "go green."

Despite Feldman and co.'s insistence that the move to Miami is not the only thing to look forward to this year, it was certainly the topic on everyone's mind. Stephanie Pacheco, the Miami-based managing director of Latin America for CBS Studios International pointed out that the excitement over the market's location is simply a matter of practicality, "Miami is a better venue for NATPE primarily because it's much easier to reach for everyone," she said. "There are direct flights from Latin America, Europe, and other parts of the world, whereas Vegas always involved a change



AETN's Mayra Bracer

of planes and very long flights." Still, location aside, Pacheco was confident that NATPE is a vital market. "It is important to see what programming the clients will be needing, as well as client plans for the forthcoming year, such as changes with technology and new media that will be coming to fruition in 2011 in many Latin countries," she said.

Gary Lico, president of Norwalk, Connecticut-based CABLEready had similar thoughts on the convenience of Miami. "It's more than the weather," he said. "Miami is easier to get to for Europeans. The Fontainebleau allows NATPE to be under one, beautiful roof, and it clearly got everyone's attention." Lico, who is on the NATPE board, described the event as "necessary in today's content environment." Asked about the market's return on investment (ROI), Lico had this to say, "NATPE is still one of the best values, pound-per-pound, than any other conference. Because they're non-profit, they are very flexible and friendly to work with."

Likewise, other executives, such as Peter Iacono of Los Angeles-based Lionsgate made a similar positive assessment of NATPE's ROI. "Lionsgate and all our



Telefe's Michelle Wassermann

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## Miami gives NATPE hope

(Continued from Page 30)

sister companies are collectively taking lots and lots of space so we absolutely believe in this market,” he said. Where new product is concerned, Iacono, like many other execs *VideoAge* spoke to, did not want to “ruin the surprise” of what the company will unveil at the market.

From Los Angeles, Irv Holender, director and principal of Toronto-based The Fremantle Corp. has his heart set on Latin co-productions. “We have quite a few meetings for co-productions with companies from Colombia, Argentina and Brazil,” he said. Holender also expressed concern that the new venue will discourage buyers from Asia and Australia.

Overall, expectations for the trade show are running high, especially where attendance is concerned. At press time, NATPE’s Feldman reported a dramatic increase in registration from the same calendar date in years past. However, he was quick to predict that enrollment would die off, bringing attendance totals close to what they were last year.

Nevertheless, exhibitors have their fingers crossed. Susan Bender of New York-based Bender Media Services said, “Having NATPE in Miami should greatly enhance attendance.” Bender described NATPE as the most important market of the year for her company, and plans to hit the ground running in Miami. “My primary goal is naturally to sell,” she said. “We already have brand new films, new documentaries, and new animation that we will be offering at the market. Also, this year we have decided to exhibit from the convention floor



Fireworks’ Saralo MacGregor



CABLEready’s Gary Lico

instead of the suites. We are hoping this new location will bring our company even more visibility and attract new customers that might be passing by.”

Jon Kramer and Tomas Silva, CEO and International Sales executive respectively, for Los Angeles-based Rive Gauche, likewise listed NATPE as one of their company’s most important events, along with the L.A. Screenings. “It gives you a perspective for the rest of the year,” said Silva. Kramer added that he’d like to see the new location “reenergize and refocus the market.”

FremantleMedia’s Sheila Hall Aguirre also has great expectations, but reported that some buyers were at first a bit confused about where meetings were taking place. Once they were assured that they all were to be held at the Fountainebleau, the confusion disappeared. In addition to its hotel suite, FremantleMedia is expanding its presence by taking a cabana by the pool as well, as done by all major companies. Aguirre expects that, except for the evenings, participants will not be leaving the market compound. Her schedule is packed with appointments, which, traditionally, are fully confirmed. Even though NATPE tends to report some no-shows, appointments are usually respected, with the exception of cancellation due to protracted previous meetings. But, in that case, cancellations affect mainly distributors with product of little interest to the buyer.

Another widespread hope amongst sellers is that NATPE 2011 will see the revitalization of the European contingent, whose presence has flagged over the past few years. Saralo MacGregor, the Los Angeles-based executive vice president of Worldwide Distribution for London-based Fireworks International pointed out, “If the buyer’s list is any indication, there will be a good cross section of attendees from across the major international territories.”

MacGregor also suggested that markets

like NATPE are no longer reliant on the traditional sales cycle. Asked how important the mid-season is to Fireworks’ annual sales cycle, MacGregor replied, “With the diversification in media, sales are no longer as cyclical as they have been in the past. For example, multiplatform markets are becoming increasingly important and a valuable outlet to do business across the whole year.” What this says about the future of NATPE remains to be seen.

But, while the outcome of the market’s move is still up in the air, one thing is for sure: the Latins will be in their element. Argentina-based Telefe Internacional will be on hand with a slate of telenovelas. Michelle Wasserman, the firm’s head of International Distribution Programming, Formats & Production Services remarked that she had very high hopes for the market, and “[her team’s] aim is to close deals we have been working on and to show some of our new programming.”

TV Azteca/Comarex’s Marcel Vinay described the event as “an opportunity to meet with a lot of clients.” In addition to an overall global focus, Vinay will be targeting “looking at Venezuela, Peru and Ecuador, specifically.”

Sellers from all over the globe will be tailoring their slate with the Latins in mind. New York-based AETN, for example, will be highlighting original series and specials from its Latin America joint venture, A&E Ole Networks. Mayra Bracer, a Content Sales executive for the company will be catering specifically to the Latin crowd. She noted that a presence at NATPE is important to AETN because “Many Latin American broadcasters do not attend MIP-TV or MIPCOM due to the long distance, [so] NATPE is a very important market for us. While business can be done by email and phone, there’s nothing like meeting clients face to face.”

When it comes to sessions, activities will be, as previously noted, reduced. Martin Sorrell, chief executive of WPP will give a keynote on Monday, and John Hayes of American Express will speak on Wednesday. Other highlights include a session from Lionsgate’s Kevin Beggs, as well as seminars devoted to branding, the future of syndication and, of course, the ongoing struggle to master the digital realm.

Where parties are concerned, festivities will kick off before the official start of the market with a Sunday night bash hosted by Venevision, which will follow the welcoming party hosted by NATPE at the Eden Roc Hotel, next to the market headquarters. Monday promises an opening night cocktail around the hotel’s picturesque fountain, while Tuesday’s big event is the traditional Tartikoff Legacy Awards, which this year will honor Dick Ebersol, Mary Hart, Regis Philbin and Gerhard Zeiler. Additionally, the Miami Beach Chamber of Commerce is putting on a cocktail on Wednesday. And, perhaps as part of the push to keep everyone happy and relaxed this time around, a yoga class will be conducted around the pool every morning. ●



FME’s Sheila Aguirre



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Indeed, these "extra fees" earned U.S. airlines \$4.3 billion just for the first nine months of 2010, according to the U.S. Transportation Dept. These ancillary fees are not subject to taxation like the tickets, making them even more attractive to airlines.

Apparently, the plan is to make these fees well established before raising airlines tickets prices.

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# JORNADAS INTERNACIONALES 2011

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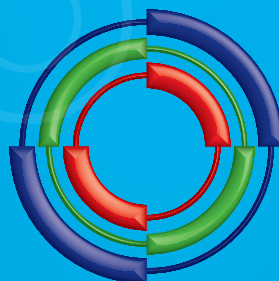
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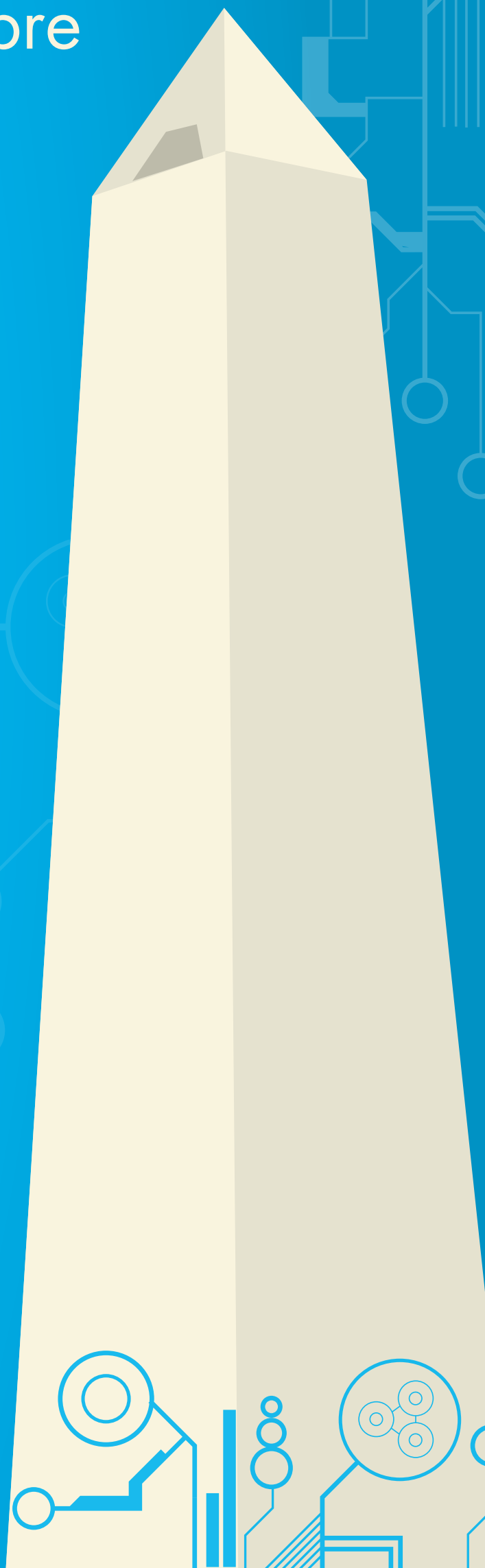
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**H**ow unpredictable the international TV business can be! Now that American TV execs are able to find soft toilet paper in European hotels while attending TV markets, they're getting cold feet about some of the markets held there.

Years ago, before going to markets such as MIP-TV and MIFED, American execs either shipped toilet paper from the U.S. or carried it in their luggage. When underlings did not ship toilet paper on time or it failed to arrive at its destination, the resulting scenes became legendary.

Now that the toilet paper question has been resolved, Americans are finding other "hard" problems with markets such as MIP, which some find to be too close to the L.A. Screenings, the U.S. studios' main market.

Naturally, the organizers are of little help. When MIP, for instance, was looking to replace its U.S. sales representative, the job description demanded a person with "digital" experience. Mind you, not with "U.S. studio experience," but "digital," as if Microsoft, Yahoo, Google, Facebook or AOL were, all of a sudden, going to be among the newfound large exhibitors. Unfortunately for market organizers, the "digital" crowds are buyers; therefore they don't need or want a stand!

Being a simple soul with good intentions, I tried to explain to market organizers that the key to the success of an international TV market is the U.S. studios. Indeed, major buyers don't go to markets to look at documentaries about crocodiles. They go to meet with studio executives and, only if they have the time, will they pay a visit to the people who actually sell for a living. For a TV market to be successful, it has to meet the needs of the studios.

To that, the answer was basically: "The message is clear as long as the needs of the studios did not interfere with the... BBC Screenings!" At that point one couldn't help but give up. I understand that market organizers too are subject to trends and pressures, but they still need to be clear about their core business, which is to facilitate the buying and selling of content. At one point, for example, NATPE thought of itself as being in the real estate business, disastrously pushing for more and

more space to rent (by lowering the floor cost) to encourage larger booths. Nowadays TV trade show organizers think that they're in the distribution business, looking to attract more and more digital platforms that, as we know participate, but only as buyers.

It never ends. When, after four years of lobbying to bring NATPE from Las Vegas to Miami Beach, we were rewarded with the actual move (yes, it was by default, but I didn't care. The results are what count), we had to face yet another challenge: The missing Europeans.

Over the years NATPE has, for many reasons, lost the support of the Europeans. However, Miami Beach has the appeal to bring them back, if for nothing else, for its travel convenience and subtropical climate, much appreciated during the winter. NATPE organizers' solution was to offer a discount incentive, as if major European buyers flush with euros (that, to boot, are worth 30 percent more than the dollar) need such charity. European buyers will justify a trip to sunny Miami only if it makes business sense. They are able to finance vacations on their own.

Now, how do you get European buyers to Miami? By bringing in the BBC Screenings? Pleaaseee! The trick is to persuade U.S. studios' European sales execs to be in Miami Beach. If the European studios' divisions would go to Miami, so would the buyers.

It was early in 2008 when, failing to persuade NATPE to consider Miami Beach — or as a secondary option, Los Angeles — I wrote to Jeffrey Soffer, the key owner of Fontainebleau Miami Beach, who was then renovating the complex, suggesting an approach to NATPE organizers in order to bring the market to Miami Beach.

Now fast forward to October 14, 2010, when *VideoAge* received its first request for advertising at NATPE 2011. Imagine, MIPCOM had barely ended six days earlier and companies were already planning for NATPE, without first giving consideration to earlier trade events such as the AFM, the Roma Cinema Fest or the Asia TV Forum. Never before have distribution companies shown such a keen interest in NATPE. This can only prove one thing: The market is really needed and the past lack of interest was simply due to the wrong venue, and not the wrong dates.

We at *VideoAge* take pride in the renewed success of NATPE and the fact that, as an executive from AETN pointed out, *VideoAge* was one of the catalysts for bringing NATPE from Las Vegas to Miami.



Dom Serafini



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